Comic Fandom Quarterly

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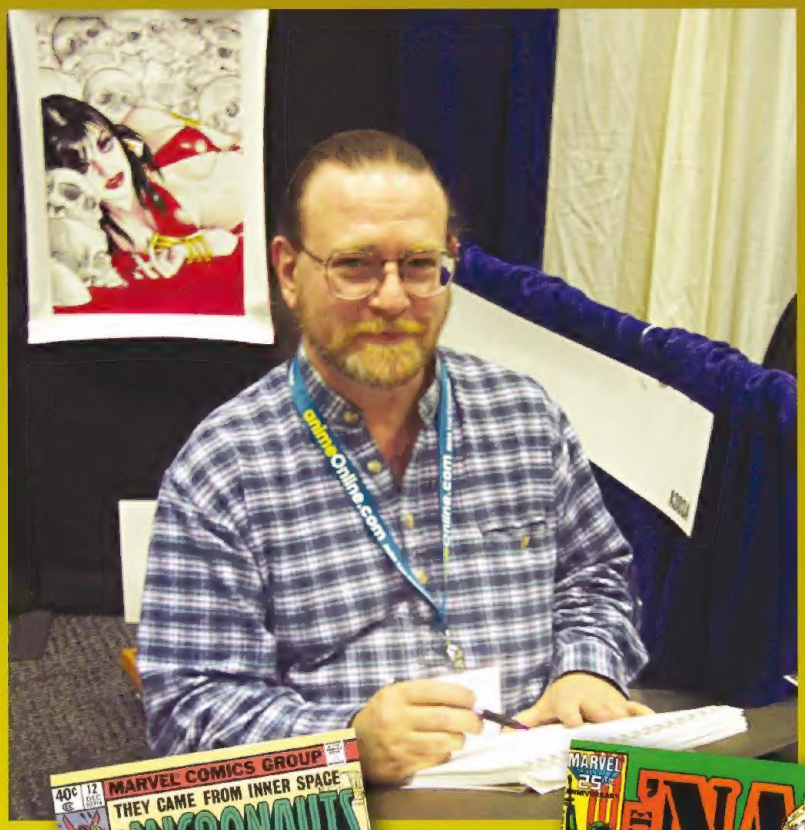
Fanning the Flames of Fandom for Future Fans!



Michael Golden Interview!

The Super Type of Ira Schnapp!

What's An APA?

Plus:

Two Decades of Comic Book Movies

Part Two of A Five Part Series

Off To A Great Start!

And just like that, it's issue #2 of CFQ! It seems like only minutes ago that I finished up CFQ #1 - oh wait, it *was* just minutes ago! Producing the first two issues concurrently has been an interesting, and intensely busy, experience. I had it in mind to do a quarterly to allow more time to work on each issue, and then proceeded to plunge into back-to-back issues up against a deadline! I don't recommend doing it this way, but sometimes that's just how things work out. On the plus side, some work for #3 and #4 is already completed.

Two Decades of Comic Book Movies this issue delves into the movies of DC Comics and the hit-or-miss nature of their big screen attempts.

In this issue, we have a great Michael Golden interview that covers much of his artistically formative years and the strange path that led him to comics. Also Sam Gafford gives us a fascinating look at what an APA (Amateur Press Association) is and how they operate.

The conclusion of *The Super-Type of Ira Schnapp!* takes a look at some of the specific DC logo and house ad work of this great calligrapher. Everyone knows his work on sight, and he all but defined the look of DC comics type in the 60s, but he is largely unknown to most fans of the silver age. Arlen Schumer gives a great accounting of this man's legendary work.

Fanzine Corner this issue concludes the Squa Tront index, along with an identification guide to the multiple printings to help collectors figure out which edition is which, and also includes an index of Roger Hill's great EC Fan-Addict Fanzine.

As we go to press, the orders for the first two issues of CFQ are in and we would qualify it as a hit! The reception has been really gratifying, and I hope we can live up to everyone's expectations. I have plans for article series and other bits and pieces for about 15 issues at least, so if you like what you are seeing, please help spread the word! I would like to keep making this fanzine as an ongoing publication for many years. Be sure to send in suggestions for topics and what you would like to see, and we are also accepting submissions for articles and interviews, even if they have been previously published.

-Robin Dale

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Comic Fandom Quarterly logo designed by *Arlen Schumer*

Coming Soon
CFQ #3 - Joe Sinnott interview, Charlton Bullseye and Spotlight index.
CFQ #4 - George Pérez interview,
CFQ #5 - Matt Wagner interview,

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Michael Golden: That's how we'll do it, we'll just throw it out there, anyone out there got a question to ask? (no answer for a few seconds) Cool, we're done! (laughter)

AUDIENCE: Are you finishing up Spartan X?

MG: Yes, Spartan X is on the boards, getting wrapped up -

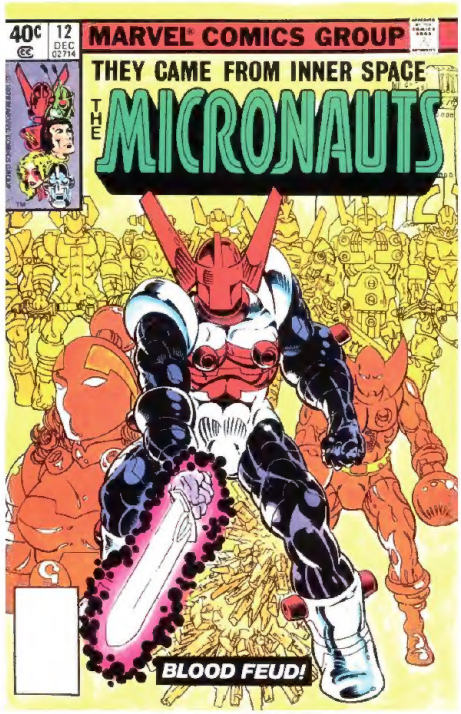
AUD: When are you finishing that?

MG: As soon as possible! (laughter) That question was from the publisher (laughter), in case anybody didn't know. Yeah, I'll be finished up and wrapped up pretty soon.

AUD: Is that the sixth issue? You've had four issues, is that –

MG: Well, it's one of those things that started out as, it was supposed to be six issues, then we all decided that we wanted to go ongoing, and so there were a lot of things interjected into the story to make it ongoing, and then we decided, well, think we're going to make it six issues, just to wrap it up now, and then with the possibility of making it ongoing. [And] At this point in time, we're gonna say, we're gonna go ahead and wrap it up in a six issue format, but it'll be published all as one complete, compiled graphic novel. So that's the way I, I rewrote the ending to accommodate that, so that this story will end. [But] It has elements already in it, in case we want to take it to the next step.

AUD: Can you tell us a little bit about why you got started in the business, and what made you decide to go into comics as opposed to other forms of art?



Micronauts V1, #12

MG: Well, I've never been a comic book fan, I'll say that right up front. I got into comic books sort of as a friend of a friend of a friend of a friend or a friend sort of thing. I was working doing commercial art, and actually filling up a lot of my time painting vans and murals and surfboards in Florida.

There was a guy who was, like I said, a friend of a friend, who saw my stuff and he had a friend who was in comic books, working for DC at the time. [And] We all sort of like hung out together and he said, "well you know, you do some, like, really great comic book stuff" and I had sort of like a – you know, I just tell stories a lot, so you know, I was already known as a storyteller at the time, and in fact had done some comic book stuff for local sources, like commercial sources. [And] so he put me into contact with this person named Lauren (or Loren) who turned around and sort of lost my portfolio at Continuity, [which is] Neal Adams' Continuity studio. Neal was constantly bugging this person to get me to come up there.

So one day a friend of a friend [then] just gave me a plane ticket and said "Go!" I went up to DC, I went up to New York City, went to DC, got work that day, turned around went to Continuity and Continuity, Neal, turned around and said, "Talk to Marie Severin at Marvel" who was the art director over at Marvel at the time. Went over at Marvel that day, that afternoon, got work from Marvel and been working in the industry ever since.

It took a – for about 20 years I was sort of like outside of the industry doing, went back to doing commercial work. Then just did cover work and maybe the odd story or two. But that's the story. It was just one of those fluke things where I just fell into it and it clicked.

AUD: Do you have any formal art training?

MG: No.

AUD: Did you draw when you were a kid, I mean, when did you start drawing?

MG: Yeah, I've been drawing since I was a kid. That's sort of how I ended up doing vans and surfboards, was that, I was doing a lot of stuff, uh, for people on a personal level. We're talking, you know, late 60's/early 70's here, so that you understand what I'm about to say next. I spent an entire summer traveling across country with a box of markers drawing tattoos on girls tummies, you know, flower child sort of stuff you know, and they would pay my way you know, or somebody would buy me dinner you know, and I would just do drawings and - or we'd be sitting around at night listening to music and I'd just, you know, start drawing, and you know they'd say, "well, what is this song, you know, talking about," and I'd sit down and draw something, and get dinner (laughter) or gas for my

motorcycle or something you know, and spent a couple summers doing that.

[And] That just turned into, well if I buy you an air compressor and an airbrush, will you do my van? [And] Just built it up from there and eventually was doing storefronts, advertising, and murals, or doing logo designs, and just went on from there.

G. I. Joe Yearbook #2

But no, I never had any formal training.

AUD: So were there artists that you looked at that were inspiring to you, or was this just all in your head?

MG: No, never really had anything as an inspiration per se, however after I started thinking of artwork in terms of what I was doing, then I became aware of other work that attracted me, you know it wasn't comic books, like I said, I've never really been a comic book fan. I found, by way of old magazines, JC Leynedecker stuff, I was always fascinated by Leynedecker's work. A lot of the art-deco stuff, of turn of the century stuff, I was always interested in. Alphonse Mucha, Gibson, Montgomery Flag.

However I was, because, I really didn't have any training, I was always pretty hard-pressed to use it in any kind of context of what I wanted to do, I just admired it from a distance. Meanwhile I was over here drawing, you know, giant birds on surfboards.

AUD: So how did you find going from that style of artwork to storytelling in comics, and what kind of transition did you have to go through for that?

MG: Well, the transition was actually very rough. When my portfolio went to the "friend of a friend," that friend was really, kind of, very blunt and in telling me that what she was seeing in my portfolio really wasn't applicable because DC only bought Neal Adams, and Marvel only bought Jack Kirby. So I turned around and I did some other stuff, this is how my portfolio ended up at continuity, is I did some other stuff, picked up a Neal Adams' Batman or something, and sat down and basically just plagiarized it (laughter).

[But] I had enough of a command of the basic drawing evidently that Neal was very impressed by this, and that's where the next step went, you know, was doing that. If you look at my early stuff at DC, it's like I lost the Neal Adams thing like, really fast.

AUD: I was going to say, looking at your stuff from that early, late-70's time period, it doesn't really look like Neal Adams at all.

MG: No, I lost it very quickly, I didn't like aping somebody else's work, not because I wasn't professional or commercial enough to just put myself into that mindset, it was you know, it's like, I wanted to just stick my style into this, because it just made it easier to do (laughter).

Then when I went over to Marvel, like on the Micronauts stuff you'll see it starts off with this like very hard-edge sort of drawing, a lot of shadows, but they "impressed upon me" as much as they could that they wanted to see Jack Kirby. So, and I learn how to draw like Jack Kirby, and became very good at it by the way, if I say so myself (laughter). There's several issues of the Micronauts to where people were actually insulted that I was doing Jack Kirby! So, you know, it was during the course of, like, learning what the companies expected of me, I was able to change what I was doing, either the cartoony or the fully rendered stuff into, you know, what became my comic book style.

When I first – my original portfolio was full of a lot of, like, [what] artists call "contour line drawing." That's the way I prefer to draw, in fact a lot of my stuff now, because I color it, I do my own coloring, is all basically contour line art, color contour line art, which is what I prefer to do. A lot of other people they call it animation art, because that's what it is, it's a line drawing that's filled with color, so a lot of people say that's animation. [But] An artist would call that contour line drawing because, in the meantime, I've also learned how to add, like, dynamics to my art. You know, it's not just a flat outline anymore, I'll fill in a line to give it more depth, more fill, more dynamics, more drama. I've also learned how to, you know, render lighting effects. All of this came in after I came into the industry because I had to learn how to draw either like Neal Adams or Jack Kirby, so that I had to incorporate all this new knowledge into what I was already doing.

AUD: Do you think that helped or hindered you in what you were doing?

MG: Obviously it helped, and that's the learning process, you know? Had I gone to an art school, I would have learned all of this before I got into the business. It wasn't relevant to my commercial work, my commercial work was all flat color, you know, storefronts, sign painting, that sort of thing. It obviously helped me, it gave me a whole new perspective, and it did in fact help me then move on to my next step in commercial work, where I was doing mostly design work, or big, you know, big mural type work. After I'd been in the comic book industry for a period of time and had actually learned how to manipulate my drawing, then I was starting to get a lot of commercial illustration. So, it all went hand-in-hand, it enabled me to move on into other things.

The 'Nam #6

And then, what I learned in the commercial work, that of course affected everything that I was doing in the comic book industry.

AUD: Did they ever find your portfolio at Continuity?

MG: Nope. (laughter) No, it's gone.

AUD: You never know sometimes. Alan Weiss left a Warlock story in a taxi cab once, and that turned up recently.

MG: Well, I have every suspicion that this portfolio is still there somewhere (laughter). You know, it probably got stuck in a box somewhere and they'll find it after I'm dead and gone (laughter). It's like, I did a piece for Todd McFarlane at least a decade ago, when he first started up, you know, out at the Image people, and I've talked to him periodically since and he says "well, yeah, I'm sure I still got that piece somewhere" but it's in a box somewhere, in storage, maybe I'll see it again, maybe I won't

AUD: I know when I was an editor at Marvel they found one of your Conan paintings in the art room and gave it back to you, and I think it had been there for 20 years or something?

MG: Well, and the final Marvel Fanfare story is much the same way, the Hulk/Spider-Man story. I had originally done that story, drew it all out, and then for reasons you know, myriad and profane (laughter) they just stuck it in a drawer somewhere, and it sat there for like 7 or 8 years. I had completely forgotten about it, the editor had completely forgotten about it, and one day they tell him that they were going to cancel Marvel Fanfare, so he had to go through all of his inventory, you know, to see what he was going to use to close out the final issues of Marvel Fanfare, and he found this story, calls me up, says well, it's 32 pages do you want to finish it, I need it in two months. And I said, well sure, let me take a look at it, I completely forgot what it was about, and sat down and did it. Sure enough, you know, the story gets around that it took me seven years to do this story. (laughter) And the reality is, no, it disappeared for seven years, and that's the story of the Marvel Fanfare thing.

Marvel Fanfare V1, #47

I'm sure there's still stuff sitting up at Marvel. There's stuff I know at DC, sitting around that hasn't been "lost."

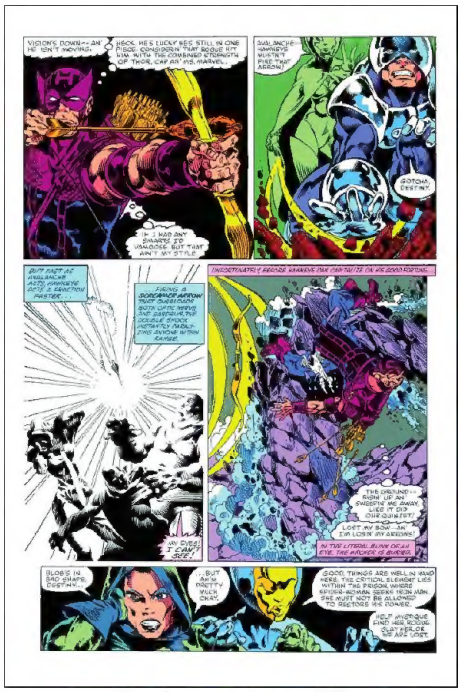
AUD: You were an editor at or an art director at DC, in the mid-90's?

MG: I was an editor at DC, and an art director at Marvel.

AUD: Can you tell us a little about what that was like?

MG: In which order? (laughter) I enjoyed being an editor extremely. It was just, like, right at the beginning of the whole Image thing. At that point in time, the energy in the comic book industry was really popular everywhere, both good and bad. I enjoyed putting the projects together. I found out much later that a lot of their guys I was working with were totally intimidated by that fact. But I enjoyed putting the projects together.

My experience as senior AD at Marvel however, was a completely different situation. It wasn't the administrative position that in normal publishing circles an art director would be. It was a lot of standing around rubber stamping a lot of stuff, because of the way Marvel was set up at the time.


The Avengers Annual #10

During the 80's, Marvel was set up to where every editor was an editor-in-chief, or a group editor let's call them, but they were called editor-in-chief's. And then they had a cluster of associates and assistant editors beneath them, and they basically were given all-pervasive powers over all of the product they produced. Don't know that that was a wise decision, but that sort of carried over into the period of time that I was there. Although it was no longer official, it was still that the editors considered themselves autonomous publishing entities. I mean, really, they did, they didn't feel like they needed to answer even to Marvel's licensing or editorial parameters. Basically, they all ignored the editor-in-chief, and in turn, he sort of like, invalidated anybody else who was, you know, orbiting around him, which is what the senior AD does. The senior AD's job is to make sure whatever the editor-in-chief says, goes.

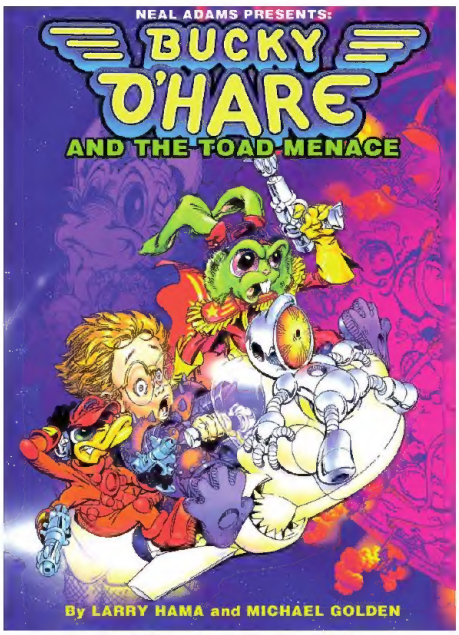
But at that period in time, the editors were pretty much in charge of everything. So my job was basically – my job was actually kind of interesting, it was sort of like tweaking the things just that little bit as it went out the door. I couldn't stop it, but I could in fact say, well you know, this isn't gonna show up on the stands, you know, we really need to, like, tweak the color on this logo, or make sure that something was picked up correctly, or actually even doing a little bit of editing and making sure that the characters looked like the characters.

Because there was this whole school of thought for a period of time that artists, or the writers even, could just change characters unilaterally, and some of the editors just let that happen. You would have to go through and say, well, no, you know, Beast is not green, he's blue. Cyclops' rays are not yellow, they're red, stuff like that. That was the majority of my time as senior AD. Didn't really enjoy it much, then again, it brought me back into the industry and exposed me to this whole new generation of people and what they were doing. Which I'm actually very grateful for, because in the period of time in between being an editor at DC and the whole Image phenomena took place during that decade, to the time where I was senior AD at Marvel, a lot of the industry had changed.

By then we had all had the new technology, computers were now THE pervasive production tool, whereas I got to sit in production and like lay out things in front of the production guys and go "see, this is the way we used to do it!" (laughter) What are these red lines for? You know, we

used to do it this way. Showing them overlays for color holds and stuff like that, these guys had never seen any of this, they didn't know what it was. So I got to play the old fart for a while. (laughter)

AUD: Tell us a bit about the contour drawing and animation styles you applied to some of your comic work.



Bucky O'Hare And The Toad Menace

MG: Ah, you're talking about those full color pieces? They were in fact cell paintings. In case nobody knows what cell painting is, because it's actually a rather obscure sort of thing. If you've ever seen an animation cell, what they do is, they have the line drawing, contour line drawing, printed on clear plastic acetate, and beneath that you do the color work on a board or another piece of paper. You paint it, or you marker it however you color something, and then you lay the black line on top of it, you've got yourself a full piece of artwork. Then when it goes to the printer, they print those elements separate, just like they do with a normal comic book, but you end up with a full painted, rendered color with a nice strong, crisp black line.

Those GI Joe pieces were done that way, Crystar covers were done that way, and I probably did some others. It was, I was the only one doing it, and the only reason I was doing it because I wanted to do some full color work, but the printing processes at the time were just totally incapable of doing it. So, you know, if you get a full color piece and you had the line art on it, it would all gray out, you know, you'd lose the line art. The only way to do that was to have the line art separate, and that's why they were cell paintings.

AUD: So give us some idea of what a comic book editor does, and in an ideal world what does an art director do?

MG: Well, it is a very easy answer if we were talking about a normal publisher. Normal publishing, an editor oversees the talent pool that it takes to put a project together, and then he basically approves it at the end of that collaboration. Simple enough. The art director is in charge of whatever art, that's what the art director does. The editor is not supposed to be touching that part.

In comic books, however, those two roles have not only been confused, and ultimately merged, but by virtue of that merging have become very convoluted. Nowadays, I'm not sure that the editor plays any more of a role than gathering the talent base. And from then on it's sort of like given to the creative people and they just put it all together and everybody just sort of like makes sure it goes from one side of the desk to the other. However there are exceptions to this, some very good exceptions. Without naming names, you know, because you can look at the material that comes through those desks and see a good strong editorial influence of somebody who knows what they are doing, they know how to put a project together, they know how to put the people together to make sure that they all come up with a good strong package at the end.

I don't think that there really is a definition between the two, and that's why there really isn't a role for an art director per se other than, you know, production part of things. And that's what an art director basically does, is just make sure that everything is the right size. Because there's always that one creative person out there, there's always that one artist who wants to work in a hundred by a hundred, you know, and will work in RGB as opposed to CMYK. It's up to the art director at the end of that process to make sure that what goes out is usable, and that's basically what the only difference between the editors and the art directors is.

AUD: Would you have any ideas or advice for those wanting to get their own stories published? Also, would it be any easier with submissions to submit pages with the company's characters instead of your own?

MG: I can't answer that, I don't know what the editorial parameters for submissions are.

AUD: They always want to see their own characters, always.

MG: See when I was an editor and art director, subject matter was not at all relevant to what I was looking for in the artwork, in the submissions. I was looking for drawing skills, and storytelling, period. Those were my parameters, I didn't care what the artwork was about, I didn't care if it was loony tunes, I didn't care if it was abstract, all I was looking for was drawing ability and storytelling ability. Those were the only parameters I had. I don't know what they are doing as far as artists anymore, but I'll can give you a clue there: don't send any more than a handful of pieces, 2 to 3 pages. If you cant establish what your capable of doing as an artist within like 3 pages, chances are they're not even going to consider it.

The Punisher V1, #100

Even me. I've been in the business, what, 25, 30 years? I still have to prove to the editor every single time that I go in that I can write, and I've been writing for 25 years. Every time I come up with a story idea, I have to do this song and dance.

AUD: Do you suppose that's because the editorial pool changes every few years?

MG: No, in my case, I think it's prejudice. (laughter) They don't like short people with long hair.

AUD: Well, very few editors stick around for years and years anymore, there's seems to be a big turnover in editors, you have to re-educate every time the new ones come on.

MG: That's plausible theory. Well, I think with writers, it really is a lot of a "good old boy" network. That's why they tell you, go to conventions, hang out, make yourself available, is because, you start chumming around with these people and they only choose from what they know. It's actually gotten kind of that way, from what I understand, with artists as well. You are only as good as the last thing you got published. If your name is on the tip of their tongue, they'll consider it. Or, you get an agent, somebody who's gonna go in there and knock on the doors, you know, and say, here's this thing this guy is capable of doing this. With writers I really think it is "good old boy" network, you gotta be part of the club and prove yourself every single time.

AUD: It really is about the networking. Very few people get in from sending submissions in the mail, especially unsolicited submissions.

MG: You could try to establish yourself in another venue, self-publishing or something. Given the nature of the industry, it's a very plausible way of doing that. I mean, as long as you're not looking at self-publishing as a way to make money, you know, if you're looking at it as a way of either a) saying something that you feel like you want to say or 2) establishing yourself in a published context, self-publishing is a way to go.

AUD: Sure, it's a different perception if you go up to an editor and hand them a copy of a comic and say "I wrote this," as opposed to if you go up and hand them a typed piece of paper. For some reason the perception in their head is that "oh, you ARE a writer" as opposed to someone that wants to be a writer.

Doctor Strange V1, #55

MG: Absolutely. One thing that I was going to add to this was the internet. A lot of people are publishing on the internet, not just web comics but even simpler, at their own blog site.

AUD: How effective do you think that is?

MG: Well, in greater terms, not very effective at all, but what it does is give you a venue, and it gives you interaction with people who are more than willing to give you their opinion. You just sift through those opinions and you begin to refine and define what it is you want to do, and how you go about it. Ultimately, you'll end up with a product that you can self-publish something, and get it into a print form. Its not like you can call up an editor and say "check out my blog" that ain't gonna happen. It does give you a public forum where you can get realistic or surrealistic interchange with people, to find out what they like about your stuff or don't like. If you're real real bad, I'm sure they will tell you. (laughter) Because even if you're real real good, they'll tell you they hate it.

AUD: Do you prefer working from plots or scripts?

Return to Jurassic Park #7

MG: Well, DC was full scripts at the time, and I guess still is, hopefully. Marvel was locked into the Stan Lee/Jack Kirby plot sort of thing. Which is a style of working that I despise, and I think is directly responsible for a lot of bad stuff. Because it only works when everybody involved in the process is totally knowledgeable in their craft and quintessential professionals about it. Otherwise you get a lot of back and forth, people who really don't want to work together, or somebody's got a bigger ego than the other guy who's trying to enforce something on it, or somebody's outright being lazy, and expects somebody else to fill in gaps. The whole "artist working from the plot" is a stupid way of working. I believe that Marvel is now working full script, because somebody finally woke up to this. You hand a plot over to an artist who is only interested in drawing fight scenes, that's all you're gonna get. Or you hand off a plot to an artist who wants to draw a lot of talking heads and it goes back to a writer who cant write dialogue, you're stuck, you're stuck with a really bad product. I think they finally woke up to that. I think DC's always had full script. Not that its serving them any better commercially, its just that the product they produce was a little more solid.

AUD: A lot of people have said that you've been a big influence on them and on the industry. When people use superlatives like that, and say things like "he's SO influential," how do you feel about something like that?

MG: I'm flattered, really. It's great. I mean, it's not like I'm going to say "damn you all for saying that!" or anything. (laughter) Plain and simple, I'm flattered by it, I hope it worked out well for those people that said that.

This interview is taken from a video of a convention panel with Michael in 2007 and can be found on Creator Chronicles: The Tutorials 2007-2014, available on Bluray. For more information or to order this Bluray, please visit http://www.amdalemedia.com/ccvideo.shtml.

Two Decades of Comic Book Movies Part 2

DC Comics Movies

For many years, DC comics had the only big screen super heroes around. Sticking with Superman and Batman primarily, with a few digressions occasionally, DC ruled the roost at the box office until *Batman* blew open the box office for a wider range of super hero efforts.

After all the movie serials from the 40s and 50s, the first big screen treatment for DC was ***Superman and the Mole Men*** (1951). At only 58 minutes, this was really a pre-pilot for what would become *The Adventures of Superman* TV show in the 50s. The next big screen attempt would follow a similar pattern with the 1966 ***Batman*** movie. "Movie" is a loose term, as it was based on the TV show of the time and was basically the equivalent of 4 episodes strung together. These forays, while somewhat successful, did little justice to either character. Getting them right would take a more sophisticated approach, both in terms of fidelity to the sources and needing a significant commitment to solving the special effects problems. Moviegoers would have to wait over a decade for the next big super hero movie, and when it happened, it was with the biggest super hero of them all.

Superman

You'll Believe A Man Can Fly (Superman: The Movie)

The road to bringing *Superman* to the big screen in a manner befitting the character is a long and winding one, full of drama, betrayal, and hubris, the production of *Superman* has become a near-legendary saga. It all began with the Salkind family. Producers Alexander and Ilya Salkind, along with Pierre Spengler, acquired the movie rights to the character from DC Comics in 1974 after a long negotiation. They had convinced DC that they could make a top quality movie, a straight and literate take on the character and his history.

Based on their experience with making their successful Three Musketeers movies, the decision was made to make 2 movies simultaneously (a first for any movie), thus beating the more modern trend by a couple of decades. Given the huge and expensive undertaking of creating believable modern effects, it was thought that filming two movies at once would allow production costs to be spread out.

An original budget of $40 million was set, which would balloon closer to over $50 million for each movie by the time production was completed. Some of this enormous cost, equivalent to $125-200 million in today's money, was due in part to things like the hiring of Marlon Brando to play Jor-El. Brando had negotiated hard for his time and had gotten one of the sweetest deals of that era: $3.7 million plus 11% of the grosses. His contract stipulated that all of his scenes must be completed in a 12 day shooting schedule. Brando was a necessary choice, as the movie would not be greenlit without at least one major star in it. He turned out to be a fine Jor-El, bringing a gravitas and polish to a part that in lesser hands could have been largely forgettable. Testing, script rewrites and other pre-production undertakings ate up a good portion of the initial budget as well. The movie was literally years in the making, and nearly 3 years of preproduction had eaten up time and budget before a director was settled on and filming would begin.

To pull of this monumental directing task, Richard Donner, fresh off his hit movie The Omen, was paid $1 million dollars to direct both movies. The original script was written by Godfather scribe Mario Puzzo, and clocked in at a hefty 500 pages for both movies. Donner was dissatisfied with the script and work that had been completed before, and decided to scrap most of it and start over. He brought in Tom Makiewicz to do a rewrite on the script, of which "not one word was used." Mankiewicz toned down some of the more comedic and comic book-y aspects in favor of a more witty and urban style.

When it came to fill the shoes of the Man of Steel, hundreds of actors were considered and tested. Before Donner was brought in as director, it was decided to use an A-list actor to fill characters boots. Robert Redford, Burt Reynolds, Sylvester Stallone, Paul Newman and others were considered. Patrick Wayne, son of the great John Wayne, was actually cast as Supeman but dropped out when his father was diagnosed with stomach cancer. Once Donner was signed as director, he felt it was best to go with an unknown. Over 200 actors were auditioned until finally settling on Christopher Reeve.

Looking back, Reeve seems like a natural fit and a slam-dunk choice, but he was actually passed over earlier in the casting because, while he was a fine actor and made a great Clark Kent, he was deemed too lanky to be Superman. Upon revisiting him after he had done some working out, he was finally cast as the Man of Steel and began an intense workout regimen, bulking up from 165lbs to 225lbs on his 6 foot 4 inch frame.

Christopher Reeve turned out to be an inspired choice. A classically trained actor, Reeve turned in a nuanced and believable performance, handling both stammering Clark Kent and poised, heroic Superman with

equal aplomb. Heroic and strong when Superman, uncertain and timid when Clark Kent, Reeve took many by surprise with his deft handling of one of the most difficult super hero characters to do right. By the end of the first movie, Christopher Reeve *was* Superman, in the eyes of an entire generation of moviegoers. The association continues even to this day, so profound was Reeve's impact on the cinematic version of the character.

Gene Hackman, already making a big name for himself as a quality actor, was cast as Lex Luthor, for $2 million dollars salary. His schedule would also be restricted, as he had other movies to work on, causing the production to have to shuffle more shots around to accommodate him. Hackman was a great choice, bringing real duplicity and menace to his villainous role.

A Classic Confrontation - Superman Vs. Zod (Superman II)

Less so would be his henchmen (persons) in the form of oafish Otis, played by Ned Beaty, and Miss (Eve) Teschmacher, played by Valerie Perrine. They would be largely comic relief, and cause more problems than help to Luthor for the most part. Margott Kidder would land the role of go-getting pulitzer prize winning ace reporter Lois Lane. and would bring a strength and feistiness to this crucial role.

With all the pieces finally in place, principal photography began in March of 1977 and would last for 19 months, nearly a year longer than anticipated. Difficulties with the complicated effects work and location shooting caused the production to miss its initial release target of June 1978, to coincide with the 40th anniversary of *Action Comics #1*. As the production difficulties mounted, the Salkinds brought in Richard Lester to help out, who had previously directed their Musketters movies. The Salkinds were growing weary of Donner's indecisions and the growing time taking to complete. Lester, who was in the middle of a lawsuit over the Musketeers movies with the Salkinds and only agreed to come in on *Superman* so that suit would get settled, was positioned as a back up to Donner.

Superman came at a time when technology and effects were finally becoming sophisticated enough to realistically portray fantastic out-of-this-world sci-fi and fantasy settings and characters. This was in the pre-digital age, so it was all done with practical effects and composite blue screen matting. Miniatures and models along with vast sets were used very effectively giving a great sense of scale and grandeur.

Superman vs Clark Kent - only one can survive! (Superman III)

The movie's tag line "You'll believe a man can fly" was no idle boast. Though the production was plagued with large time and cost overruns and failed effects attempts, eventually the kinks were worked out. Just about every type of method was used to make Superman fly, from rear and front screen projection, small dolls and models, blue screen (where Superman's costume was actually green so it didn't disappear against the blue screen) and even some animation. These methods, particularly a crane and cable setup where Superman could interact within the shot instead of being composited in later, would be refined throughout the shooting and into *Superman III*, which had the best flying effects of the 80s Superman movies.

The music, which has become iconic and identified with the character to this day, was composed by John Williams, after Jerry Goldsmith had to drop out. The heroic theme starts slow and builds to a stirring crescendo and is full of life and fun and emotion. Excerpts and parts of the theme have been used in many of the productions of Superman in the movies and on TV since.

As production dragged on, it was decided to stop filming and focus on finishing and releasing the first movie. About 75% of the second movie was completely filmed by this point, and it was not a forgone conclusion that the movie would be any kind of success. It became necessary to wrap and finish the first movie to get it out and try to recoup some costs.

The movie would finally be released in December of 1978, just two months after principle photography wrapped. With a strong story, sweeping scope, incredible visual effects, and a contemporary feel, Superman was unlike any comic movie that came before. The movie became a sensation. It was the 2nd highest grossing movie of 1978 behind Grease and would go on to be the 6th highest grossing movie of all time for a while, winning many awards and accolades along the way.

Superman became a cultural touchstone. It widened the audience, and reached well beyond the main comics crowd. It significantly raised the bar for not only future big screen super hero movies, but other blockbuster movies as well.

Superman came at a crucial time in movie history, *Jaws*, *Star Wars* and *Close Encounters of the Third Kind* preceding it and setting the stage for the age of the blockbuster movie. *Superman* was a landmark achievement in the history of cinema, finally bringing a classic comic character to life in a realistic manner that exceeded all expectations.

Superman II (1981) would finally give us a super-powered battle royale as Superman takes on the 3 criminals exiled to the Phantom Zone in the first movie. The movie was opened in Australia in December, 1980 first, followed by runs in Europe months before opening in the USA in June of 1981. Full of great action and derring-do (and a few non-canonical additional super powers), the movie only falls down a bit in some of the character moments. This is due in large part to the scrapping of some of Donner's originally shot footage in favor of new material shot by replacement director Richard Lester. This new material was of a decidedly more comedic and dumbed-down in nature compared to the smarter, wittier nature of the first movie was largely due to Lester's previous work on the *Three Musketeers* movies. Those were campy adventure romps, and he treats Superman similarly here.

The decision to fire Donner, who had already shot 75% of the second movie, came about as a result of his public criticisms of the Salkinds and differences of opinion on the production. Marlon Brando was also removed from the sequel due to his lawsuit with the Salkinds over royalties owed from the first film. All of Brando's Jor-El scenes from the fortress of solitude were not used, giving most of those scenes to Susanna York who played Lara.

In order for Lester to receive a director's credit, at least 51% of the footage used had to be shot by him. As a result, many scenes that were originally shot by Donner were reshot and reworked by Lester, including the infamous and absurd "trip into the fire" identity reveal in the honeymoon suite at Niagara Falls. In the end, about 25% of Donner's original shots were used in *Superman II*. Despite these differences, *Superman II* was an unqualified success, being a worthy sequel to one of the biggest movie hits of all time.

Too much fantasy, not enough super-hero (Supergirl)

Superman III (1983) would continue the comedic trend started in *Superman II* with Richard Lester promoted to full director. This time around, comedian Richard Pryor was brought in as hapless computer whiz Gus Gorman, who is co-opted by the movie's master criminal, played by Robert Vaughn, to create an artificial kryptonite to try to kill the man of steel. This backfires, as at first there is no reaction from Superman, but later he develops a split personality (thus sort of an ersatz red kryptonite) and becomes a selfish, dark, uncaring "hero." This becomes the most interesting part of the movie, as Superman eventually physically splits into his good and bad selves, personified by Clark and Superman, and they have a slam-bang drag out fight in a car junkyard.

The effects in *Superman III* are superb, with the best flying effects of all the pre-2000 *Superman* movies. The kinks had really been worked out on the effects since the first two movies, as they both look better and the movie cost less to make with a budget of $39 million. Flying is done very well, with many scenes of Superman swooping in and out of the shot and interacting with people in-camera on set, as opposed to being composited in with blue screen.

With so much good eye candy on tap, it's a shame the rest of the movie descends into goofiness and arch over acting by the villains. Richard Pryor is unfunny and generally used for slapstick chuckles. Kidder was written out due to her public complaints about Donner being fired from *Superman II*, and given just a cameo. As result, the movie is generally considered a dud, though there is some good to be found. Annette O'Toole plays Lana Lang (who would go on to play Martha Kent on the *Smallville* TV show two decades later) and her scenes with Clark bring some real heart to the movie. It's too bad the movie can't get out of the way of it's own silliness to have been a solid follow up to the fun of the first two.

Where Does He Get Those Wonderful Toys? (Batman)

Then came ***Superman IV: The Quest for Peace*** (1986) full of relevant intentions and one of the worst productions of a major motion picture franchise in the history of film. The idea of Superman declaring to world powers that he is unilaterally disarming the world of nuclear weapons is an intriguing idea. Had this come up 10 or 15 years later, that sort of overtly fascist and dark storyline might have gotten some traction, but in the pre grim-and-gritty early 80s, it wasn't going to be handled in any way other than cartoonishly. Chris Reeve tries hard, as does Margot Kidder, in a thankless role, but the material just isn't there to support them. Hackman returns, again, as Lex Luthor, overstaying his welcome.

Sold by the Salkinds to, and produced by, Cannon films in their dying days, everything about this movie is cut-rate. From overuse of a particular repeated flying shot, to very shoddy bluescreen work, to a poor script and rushed acting, to most of the confrontations boiling down to a punchfest, the movie reflects the last gasp of trying to squeeze one last payday from a declining franchise.

In 1984, following the success of the first 3 Superman movies, a spinoff was produced, titled simply ***Supergirl*** (1984). The origin follows a similar path of the comics, with Argo City surviving the destruction of Krypton. Kara, played perfectly by newcomer Helen Slater, takes on a mission to Earth to retrieve a powerful Kryptonian power source. The movie would deviate significantly in tone and presentation from the parent movies. It was intended to be more of a fantasy movie as opposed to a super hero one, but few saw it that way. Coming across as silly rather than a sense of innocent wonder, and having at its core over-the-top villains who are witches and straight up use magic, it was a huge bomb. The movie is nonetheless an interesting curiosity in the Superman pantheon.

Swamp Thing (1982) was DC's only digression from the Superman movies at this time. Taken from the original 70s stories by Len Wein and Bernie Wrightson, and full of bayou atmosphere and pathos, this was mostly played straight and true to the source material. Directed by Wes Craven, it was essentially a low budget monster/horror movie, minus the extreme gore that was popular at the time.

Return Of Swamp Thing followed in 1989, but was much more of a campy comedy with a lighter tone. Swamp Thing could talk just fine in this version, and acted more like a normal person than a plant-human hybrid. 1989 would mark the appearance of another DC character, one taken much more seriously with respect to the original character, and would have a major impact on super-hero movies forever.

Batman

The story of bringing Batman to the big screen is a long and twisting tale. Plans had been in play off and on since the 1966 *Batman* movie came out to bring a more fully-realized version of the character to the movies. With the dawn of the 70s, the comics code standards that had rules the content of comics was relaxed (and in some cases, ignored completely) considerably. Horror returned in a big way, along with related sub-genres like mystery and crime. With these came a trend toward more mature and adult themes, most of which wouldn't be felt fully until the 80s, but nevertheless were the catalyst for the trend toward more mature fare.

One of the more significant of these was the idea of returning Batman back to his original crime-solving and justice-seeking roots. Denny O'Neil and Neal Adams led this charge, bringing Batman back to being "The Detective" along with most of the themes we now associate with the Batman character: Parents brutally murdered in front of him, an oath of justice, a commitment to being a fearsome creature of the night, and the Joker was a murderous psychopath.

It would be this basic rebooting of the character that would form the basis for all future attempts to do Batman as a movie, which after a few half-hearted abortive attempts in the 70s would finally gain some traction with Michael Uslan when he and Benjamin Melniker secured

the rights in 1979 and began a decade-long journey to bring Batman to the big screen in an incarnation that would be true to the characters roots.

After the Superman movies ran out of creative steam with *Superman III* (half a good movie with some interesting ideas) and the abysmal *Superman IV* (who's bright idea was it to let the z-budget Cannon group do an A-list movie??) attention turned fully to realizing *Batman* as a big-budget feature. It would take nine rewrites and two near-starts (one in 1980 and another in 1984) before Samm Hamm's script was greenlit with a $40 million dollar budget and hot director in Tim Burton to make ***Batman*** a "go" in the summer of 1989.

Meow! (Batman Returns)

Many stars were considered over the decade for the plum roles of Bruce/Batman and The Joker, and once the dust was settled, there was some controversy. In the lead, Michael Keaton was cast, raising many eyebrows. Known mostly as a comedic performer, Keaton handled the role well and silenced the naysayers. Less controversial, and far more exciting, was casting Jack Nicholson as The Joker. His performance exceeded even the high expectations of such a great actor in such a notable role.

An excellent script and slick production gave *Batman* a very contemporary feel, and director Tim Burton tamed some of his more vivid moviemaking flourishes in favor of more tightly controlled direction, but still managed to come across with some of his Burtonesque sensibility.

The combination worked, and *Batman* was a critical and commercial smash. Crossing the $250 million dollar mark in just domestic box office alone, it was not only the highest grossing movie of the year, but the highest DC-based movie in history until 2008's *The Dark Knight*. It would remain one of the Top 10 grossing movies for years. The movie had a wide crossover appeal, garnering fans well outside of the core comic book market. This is a trend that would repeat for many of the better comic-book based movies to come.

Batman was a game changer, both in terms of financial success and a critical take on a comic book character adaptation. It was the *Star Wars* of comic book movies, coming at the right time with the right approach to reinvent and revitalize an entire genre of movies. Whereas before comic book super hero movies were tracked as Before *Superman* and After *Superman*, *Batman* would become the new reference of comic book movies. It would be nearly 2 decades before this phenomena would happen again.

With such huge success, a sequel was inevitable, and that movie was ***Batman Returns*** in 1992. With a much darker tone, and more of Burton's particular directing style on display, *Batman Returns* had a very different feel from the first movie. Featuring two villains this time - The Penguin played with some deep malice by Danny DeVito, and Catwoman, superbly played by Michelle Pfeiffer - the action ante would be upped considerably. Pfeiffer's Catwoman usually gets the most attention when people talk about *Batman Returns*, and deservedly so. Her portrayal of the most feminine of villainesses is spot-on, and should have spawned a solo movie had everyone been more forward thinking. The Penguin was portrayed as broken, twisted and vile, both in appearance and attitude, and was a significant embellishment of the comic character. Many were turned off by this take on the character, but none could deny the ferocity with which the character was portrayed. While not the monster hit *Batman* was, *Batman Returns* was a solid hit and solidified Batman as a franchise.

With ***Batman Forever*** (1995), the directing reigns would be turned over to Joel Schumacher, best known for the stylish and atmospheric *The Lost Boys*. Unfortunately, instead of that sophistication, Schumacher decided that a return to the campy TV show style was what was in order. The opening bank vault heist (yes, he steals the entire *vault*) by Two-Face is a spectacle of one unlikely event after another. How Batman returns the vault to its original location is beyond absurd. Two-Face is played with over-the-top glee by Tommy Lee Jones, and is accompanied by The Riddler, played by Jim Carrey doing his usual shtick. As the villains try to upstage the colorful production, the movie flies along with little care for story or depth.

Chris O'Donnell was cast as Robin, with the classic Flying Graysons trapeze family origin, bent on revenge on Two-Face for killing his family. Val Kilmer was cast to portray Batman this time around, and does a very good job with what he as to work with. Trapped in the silliness, Kilmer plays Batman straight against the grain of the rest of the movie. The one great contribution to the Batman movie mythos occurs with Kilmer as he relives his memory of discovering the bats in the caverns below Wayne Manor, and the revelation that has for his character. If the rest of the movie had held to this standard, it might be remembered for more than just shallow spectacle.

The transformation of movie Batman from dark avenger of the night to campy day-glo celebrity would culminate with ***Batman And Robin*** (1997), complete with silly bumbling slapstick henchmen, beyond-over-the-top villains, and filmed with as many Dutch angles as possible. Luridly shot and pushed to be as outrageous as possible, it's hard not to laugh at, rather than along, with it. There would be 3 villains in this one, Poison Ivy played by Uma Thurman, Mr. Freeze played to the punny hilt by Arnold Schwarzenegger, and a badly underutilized version of Bane, who basically exists only as a steroid monster to be dialed up when needed.

Batman this time around is played by George Clooney, in one of the greatest casting missteps in super hero movie history. Clooney makes a decent Bruce Wayne, but his Batman is straight out of the "Hello, citizen!" TV show version of the character. He even talks with the exact same voice as Bruce. Everything is played for camp and cheeky jokes. It was so bad it would kill the franchise for nearly a decade. The only saving grace is that the effects and production are actually quite good, even if they are laughably overdone.

Also released in 1997 was ***Steel***, but the less said about that the better. Loosely based on the comic, but having no other connection to the death of Superman storyline in the comics that were the source, the movie stars NBA star Shaquille O'Neil and what else can you say? Almost the worst DC movie ever.

DC finally started to break out of the Superman/Batman movie paradigm a bit in the mid-2000s. Sadly, ***Catwoman*** (2004) was the start of these efforts, albeit about a decade too late. Having almost nothing to do with the comics character (mostly just the 9 lives thing) and with some of the worst casting and acting you'll ever see in a comic movie, it nearly single-handedly derailed DC's efforts to build themselves into a movie making brand. Arguably the single worst DC comics movie, and possibly the worst comic book movie ever, not a frame of this movie is anything but awful. Yes, it's even worse than *Batman and Robin*.

Constantine (2005) was a decent take on the comic. While it followed most of the source material in terms of story, it deviated significantly in the casting of an American actor, Keanu Reeves, as the title character, instead of a Brit. As a result, the movie was mostly panned at the time, but has found a more favorable view looking back.

Nobody ever thought it could be done, and many thought it *shouldn't* be done, but ***Watchmen*** (2009), based on what is perhaps the most singularly defining Alan Moore "graphic novel," was not only actually made, but made very well. The very existence of the movie makes it the most divisive in comics movie history. It was foregone that no matter how well done, the movie would be controversial, so the fact that the movie hewed pretty close to the source, while managing to whittle down what would have been an 8 hour movie to about 2 /12 hours and still get across the important story and character elements effectively, is an achievement.

The best Alan Moore comic becomes the most divisive movie ever (Watchmen)

The effects are superb, easily matching the look and feel of the comic. The movie is full of atmosphere and the setting, an alternate 1985 with the world on the brink of nuclear war and Richard Nixon as president in his 5th term, draws the viewer in to the twisted version of history. The story is seen as the ultimate deconstruction of the super hero ideal, when the heroes are revealed to be just as flawed and capable of gray-area morality as everyone else. The character examination is solid and gives the movie a depth and grounding that most movies lack.

The casting is great as well, with only Ozymandius being a bit odd, mostly due to his accent shifting from scene to scene. The Comedian, played by Jeffrey Dean Morgan and Rorschach, played by Jackie Earl Haley, are two of the best-realized comics characters in recent memory. They are not played, they are inhabited, in much the same way Hugh Jackman would come to embody Wolverine - you can't imagine anyone else being those characters.

The director, Zach Snyder, fresh off his hit movie *300*, keeps all the balls in the air - the movie moves back and forth through different time periods of the story - and manages to tell the story clearly while still indulging in some of his signature directorial flourishes. Unapologetically violent, dark in ways literal and figurative, the movie was a rare R-rated super hero comic book movie. Despite this, or maybe because of the more mature and sober take on heroes who may be harder to distinguish from the villains, the movie overall was a modest success, but didn't resonate with the general public.

No Laughing Matter (The Dark Knight)

Jonah Hex (2010) was the culmination of a long road of effort to bring the character, who had a resurgence in popularity in the late 90s, to the big screen. Josh Brolin is sufficiently gruff as the title character, and there is an honest effort here to do the comic justice, but it all kind of falls a bit flat.

Green Lantern (2011) would finally bring the emerald gladiator to live-action in what would turn out to be one of the biggest disappointments ever. Ryan Reynolds (soon to play Deadpool in what we hope is a far more effective manner) would have been a good choice with a better script, but a lack of proper direction in the story and yet another "the big bad guy is a giant cloud-thing-being" final battle robs him of anywhere to go. On the plus side, the effects are mostly good, with the exception of the strange decision to make his entire costume completely digital, but the training on OA is fantastic, and Sinestro is effective.

When ***Batman Begins*** was released in 2005 many were skeptical. DC had a bad track record with movies dating back to the mid-80s, and the Batman franchise had not been considered good since Batman Returns - and even the quality of that movie was in dispute. Director Chris Nolan would take a clean-slate approach, sticking to the character's roots but starting over and ignoring the previous movies. British actor Christian Bale would fill the cowl this time around, and was a fantastic choice to play a man with vengeance issues. Villain Ra's Al Ghul would finally arrive to live-action, played by Liam Neeson and would bring Bruce to question his very purpose and give focus and direction to his methods.

Showing the early, formative time of how Bruce became Batman, the movie is grounded in relatable characters and motives. Utilizing the "near future tech" idea that would become popular in the Marvel movies to come, where the bleeding edge of technology is just a bit beyond where we are now, the array of Bat-toys have a contemporary and real-world feel, while still giving some of that "oh wow!" factor. With director Nolan's distinct and clear visual storytelling and a solid plot, *Batman Begins* was a critically well received and made some good box office, though it failed to make even as much money as the original *Batman*. A solid effort, the thinking was that a sequel might be able to build on this decent success.

When *The Dark Knight* arrived in 2008, it was a sensation far exceeding anyone's expectations. Played as a crime noir drama, the movie would star Heath Ledger in a career-making turn as the Joker. Ledger, who would tragically die before the movie's release, would bring a chaotic and unpredictable quality to the character that would propel events of the film in an ever-escalating series of confrontations with Batman. So strong is his performance and presence that he nearly overshadows movie's other villain, Two-Face, played by Aaron Eckhart. Harvey Dent is the newly elected district attorney cleaning up the corruption in Gotham, driven insane by the death of Rachel Dawes that he blames on Batman. His pain and insanity drive him to ally with the Joker. The movie is full of dramatic high points, clever confrontations, and solid character development, all wrapped in a very good crime story.

To say that the movie was a success is a massive understatement. The movie would shatter most box office records, and become the #2 all time grossing movie for a few years until Avatar and Avengers supplanted it. It made an eye-watering *half a billion dollars* at the domestic box office, and over a *billion dollars* worldwide.

When ***The Dark Knight Rises*** arrived in 2011, expectations were much higher than before. The final Chris Nolan Batman directed movie would feature three villains. The primary is Bane, played by Tom Hardy, finally in a proper role as mastermind as well as physically superior. Catwoman, played by Anne Hathaway, eschews the supernatural elements and is a slick cat burglar. Lastly is Talia Al Ghul, a late-turn reveal that unfortunately undermines much of Bane's character. Despite this drawback and falling a bit short of the grandeur of the previous film, the movie is a solid follow up, and did nearly much box office. Collectively, these movies paved the way for DC's future efforts.

"The Super Type of Ira Schnapp - Part Two"

by Arlen Schumer

The four images inset in the poster I designed for the exhibition on Schnapp for The Type Directors Club are my four favorite house ads of his. Two of them promote the first issues of two of the keynote successes of DC's Silver Age, ***The Flash***—the first Silver Age superhero—and ***Justice League of America***—the first Silver Age team book, its success the impetus for competitor Marvel Comics to knock it off with their first Silver Age superhero book, ***The Fantastic Four,*** which would give birth to the Marvel Universe. The other two advertise key issues of the two greatest comic book characters ever created, the yin and yang of superheroes, Superman and Batman.

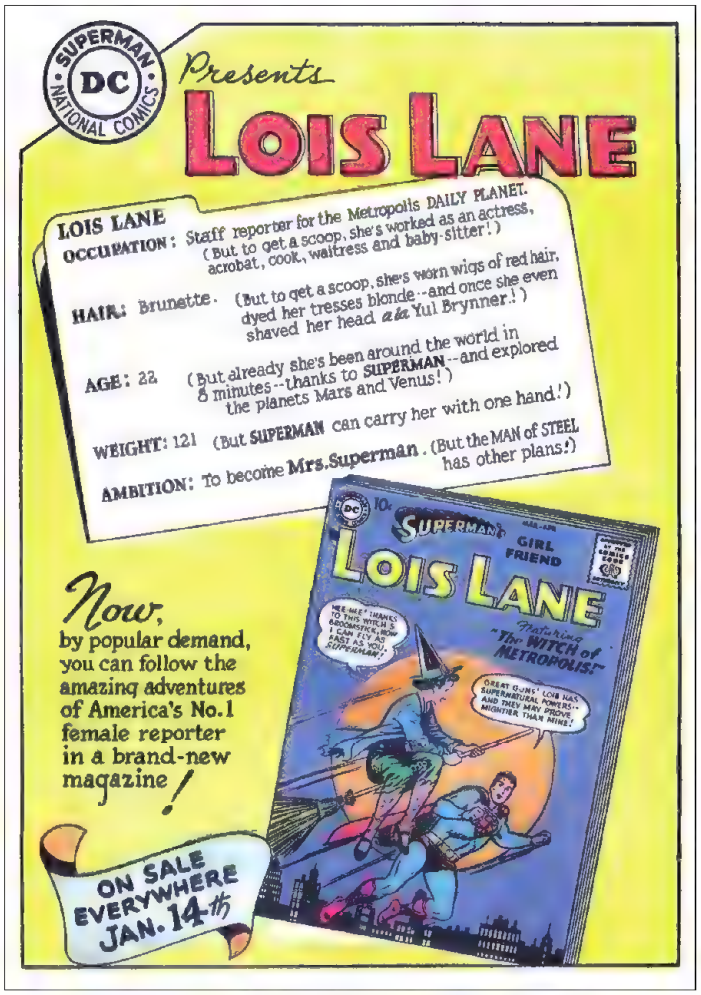
"Just imagine!" Schnapp boldly beckons us in the banner-like lettering that spans the top of his house ad for ***Justice League of America*** #1—playfully punctuated by one of Schnapp's trademark oversized, diagonal exclamation points, the style that Schnapp used often on the many movie lobby cards he lettered in the 1930s (DC artist legend Murphy Anderson said one couldn't go to Times Square in that era and *not* see Schnapp-lettered lobby cards everywhere)—and a generation of baby-boomer comic book fans' imaginations were lit like firecrackers!

JUST IMAGINE!
THE MIGHTIEST HEROES OF OUR TIME...
SUPERMAN! BATMAN! FLASH! GREEN LANTERN! WONDER WOMAN! AQUAMAN! J'ONN J'ONZZ-- MANHUNTER FROM MARS!
JUSTICE LEAGUE of AMERICA
"WORLD OF NO RETURN!"
...HAVE BANDED TOGETHER AS THE
JUSTICE LEAGUE of AMERICA
THE THRILLING EXPLOITS OF THESE FAMOUS CHAMPIONS APPEAR IN THE NEW
TO STAMP OUT THE FORCES OF EVIL WHEREVER AND WHENEVER THEY APPEAR!
SUPERMAN DC NATIONAL COMICS
MAGAZINE ON SALE AUGUST 25th!

JUSTICE LEAGUE of AMERICA
BACK AFTER 12 YEARS! THE LEGENDARY SUPER-STARS OF THE JUSTICE SOCIETY OF America!
featuring CRISIS on EARTH-ONE!

Lit with the incendiary excitement that was the dawn of DC's Silver Age, best represented by the ***JLA,*** DC's flagship title, the logo of which Schnapp gave the requisite shield-like, legalistic look, perfect for bringing words like "justice," "league," and "America" to visual life.

Which was Schnapp's strength as a letterer/calligrapher/typographer: his titles onomatopoeically looked, felt and sounded like their words *meant.*


SUPERMAN
DC
NATIONAL COMICS
Presents
LOIS LANE
LOIS LANE
OCCUPATION: Staff reporter for the Metropolis DAILY PLANET. (But to get a scoop, she's worked as an actress, acrobat, cook, waitress and baby-sitter!)
HAIR: Brunette. (But to get a scoop, she's worn wigs of red hair, dyed her tresses blonde--and once she even shaved her head a la Yul Brynner!)
AGE: 22 (But already she's been around the world in 8 minutes--thanks to SUPERMAN--and explored the planets Mars and Venus!)
WEIGHT: 121 (But SUPERMAN can carry her with one hand!)
AMBITION: To become Mrs. Superman. (But the MAN of STEEL has other plans!)
SUPERMAN'S GIRL FRIEND
LOIS LANE
featuring "The WITCH of METROPOLIS!"
Now, by popular demand, you can follow the amazing adventures of America's No. 1 female reporter in a brand-new magazine!
ON SALE EVERYWHERE JAN. 14th

Lois Lane house ad, 1958

But it was in the wide-ranging freedom of the DC house ads that Schnapp got a chance to stretch his calligraphic range and play with page composition design, with stylized display lettering and filigreed fonts illuminating his comic book text, the likes of which hadn't been seen in comic book art since Eisner's '40s ***Spirit*** splash pages —and which are as classic as Hollywood hand-lettered posters and Americana as the label lettering on the fruit crates of the 19th and 20th centuries that have enjoyed post-modern revivals and reconsiderations among graphic designers, art directors, typographers and calligraphers of the 21st century.

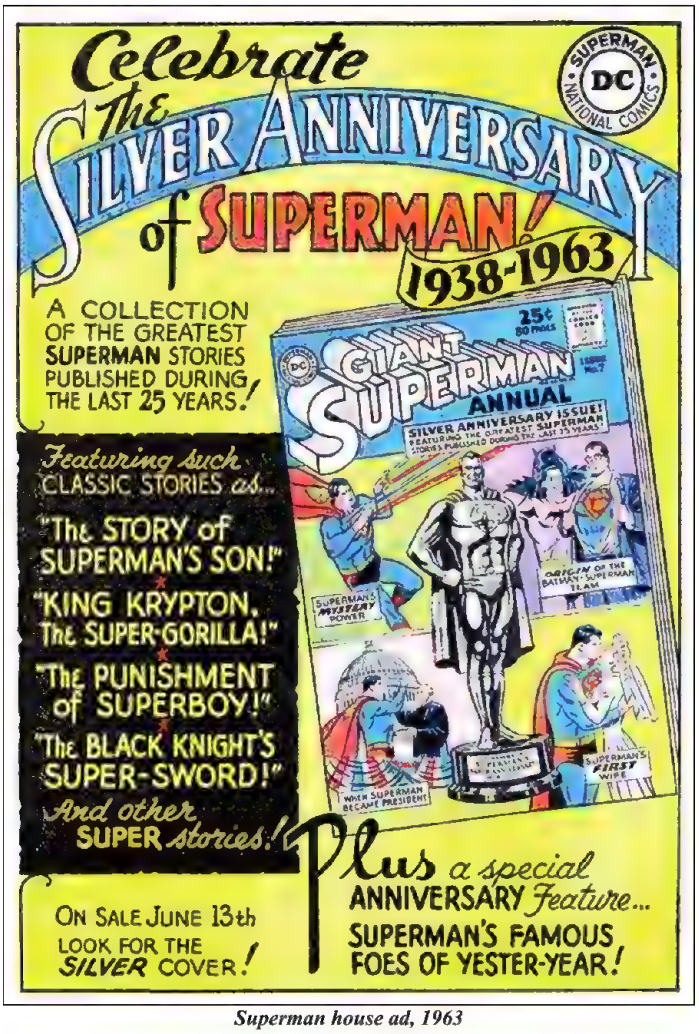
Schnapp skillfully squeezed type inside all manner of boxes and arrow shapes, designed to lead the reader's eye towards the goal, the inset comic book cover, artfully tilted to harmonize with the dynamic angles of Schnapp's declarative sentences. He creatively combined type with vignetted comic imagery, like those seen in his 1959 house ad for the first Silver Age issue of ***The Flash,*** the first of DC's rebooted superheroes from the Golden Age.

JUST ONE SECOND!
THAT'S THE TIME IT TAKES FOR...
The RHEA (FASTEST BIRD ON TWO FEET) TO RUN 60 FEET!
The CHEETAH (SPEED KING OF THE ANIMAL WORLD) TO DASH 100 FEET!
The DUCK HAWK (FASTEST FLYING BIRD) TO WHIZ 260 FEET!
A LIGHTNING BOLT TO TRAVEL 186,234 MILES!
but The FLASH
WORLD'S FASTEST HUMAN
CAN MOVE FASTER IN ONE SECOND THAN ALL THESE SPEEDS-- COMBINED!
The FLASH
YOU'LL GET THE THRILL OF A LIFETIME WHEN YOU READ THE WHIRLWIND ADVENTURES OF... THE FASTEST MAN ALIVE IN THIS NEW DC MAGAZINE!
ON SALE AT YOUR FAVORITE NEWSSTAND DECEMBER 23rd
SUPERMAN
DC
NATIONAL COMICS

Flash house ad, 1959

Everything in that Flash ad speaks of speed—the "Just one second!" headline fairly leaps across the page like the fleet animals in the vignettes below it (adding that educational element always present in editor Julius Schwartz's Silver Age books); a black lightning shape darts behind the Flash cover, an apropos spot for Schnapp's breathless prose to alight.

There's an invitational quality, befitting a Silver anniversary theme, to Schnapp's Superman ad for the 1963 Annual (which happened to be the first comic book cover I remember seeing as a child, in summer camp when I was 5 years old) that's hard not be enraptured with, as Schnapp's elegantly-lettered blue title banner arcs across a balanced arrangement of type and image (that unforgettable silver Superman statue penciled by Superman artist emeritus Curt Swan and wash-toned by head DC colorist Jack Adler), anchored by the giant "Plus" at the bottom center.


Celebrate
The SILVER ANNIVERSARY of SUPERMAN!
1938-1963
A COLLECTION OF THE GREATEST SUPERMAN STORIES PUBLISHED DURING THE LAST 25 YEARS!
GIANT SUPERMAN ANNUAL
SILVER ANNIVERSARY ISSUE!
Featuring such CLASSIC STORIES as...
"The STORY of SUPERMAN'S SON!"
"KING KRYPTON, The SUPER-GORILLA!"
"The PUNISHMENT of SUPERBOY!"
"The BLACK KNIGHT'S SUPER-SWORD!"
And other SUPER stories!
Plus a special ANNIVERSARY Feature...
SUPERMAN'S FAMOUS FOES OF YESTER-YEAR!
ON SALE JUNE 13th
LOOK FOR THE SILVER COVER!

Superman house ad, 1963

"What's New?" asks Schnapp's headline in this ad for the groundbreaking "New Look" for Batman that editor Schwartz and artist Carmine Infantino engineered in the spring of 1964. What was "new" about this beautifully-designed Schnapp house ad was that, maybe for the first time in comic book history, the quality of the stories, and especially the artwork, were emphasized as selling points to children. Pretty straightforward way to turn on an entire generation to art! (Inset are two Infantino covers, **Batman** #164, April 1964 and **Detective Comics** #328, June '64, both inked by Joe Giella.)

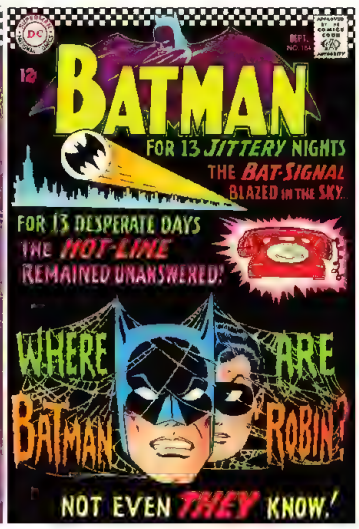
What's NEW?
The "NEW LOOK" in BATMAN and DETECTIVE COMICS!
STORIES... INITIATING A THRILLING SERIES OF POWER-PACKED ADVENTURES STARRING THE WORLD'S GREATEST DETECTIVE TEAM... BATMAN and ROBIN!
BATMAN
DETECTIVE COMICS
ARTWORK... ILLUSTRATIONS MORE VIVID, COLORFUL, REALISTIC THAN EVER BEFORE!
ON SALE APRIL 16th!
Don't miss the new wave of excitement coming your way in every issue of...
BATMAN and DETECTIVE COMICS!
ON SALE APR 30th

Batman house ad, 1964

Those are just four of the twenty-nine examples of Schapp's house ads—both full-page and half-page sizes—on display in big, bold three dimensional tableaux at the Type Directors Club exhibition I curated and designed. Come see them and see why, as the half-page ad Schnapp lettered for ***The Flash*** 80-page Giant #4 (1964) reads, one can't help but "stop, look and listen" to Schnapp's DC Comics house ads!

STOP! TREACHEROUS TRAPS!
LOOK! THEY'RE ALL IN THIS PERIL-PACKED 80-PAGE GIANT FLASH
LISTEN! "FLASHY" EXTRAS INCLUDED IN THIS ANNUAL TREAT...
AN "ORIGINAL-FLASH" CLASSIC!
A "TRIPLE-FLASH" PIN-UP PICTURE!
FLASH'S ROGUES' GALLERY!
80 GIANT
FLASH
ON SALE AUGUST 20th!

Schnapp's thirty-year career as DC's prime logo designer, cover letterer and house ad calligrapher hit a pop apogee of sorts in 1966, when DC head Irwin Donenfeld (son of founder Harry) came up with the idea for "Go-Go Checks" on top of all of DC's covers, so that readers would easily distinguish them in the comic racks; he worked with DC production head Sol Harrison and Schnapp to design them.


DC
12
BATMAN
FOR 13 JITTERY NIGHTS THE BAT-SIGNAL BLAZED IN THE SKY
FOR 13 DESPERATE DAYS THE HOT-LINE REMAINED UNANSWERED!
WHERE ARE BATMAN & ROBIN?
NOT EVEN THEY KNOW!

They, along with Schnapp's Direct Currents logo (DC's take on Marvel's Checklist), remain pop signifiers of the time of the Batman TV series boom, when the show's Roy Lichtenstein-inspired Pow! Bam! sfx type gave Schnapp creative license like never before to make his cover type the star of the show!

Look how much his type and artistry are a part of these great Infantino covers! Schnapp helped make them so successful that Donenfeld promoted Infantino to cover designer of DC's entire line (and eventually publisher) in '67!

SECRET SIX
12¢ MAY NO. 1
APPROVED BY THE COMICS CODE AUTHORITY
SCRRREEEEEEEE
CODE NAME: MOCKINGBIRD!
THIS IS ALL THAT SIX STRANGERS KNOW ABOUT THEIR MYSTERIOUS LEADER, WHO HIDES BEHIND THE PUZZLING POSE OF MOCKINGBIRD!
WHY HAVE THEY BEEN SUMMONED TO A SINISTER RENDEZVOUS WITH FATE?
TAKE A DEEP BREATH, READER! YOU'VE ALREADY STARTED THE FIRST MEMORABLE MISSION OF...
THE SECRET SIX!

This offbeat '68 cover of ***Secret Six*** is his design—but Infantino favored a younger DC letterer, Gaspar Saladino, over Schnapp (that's Schnapp's logo at top, Saladino's at bottom)!

So Infantino decided to let Schnapp go in 1968, and Schnapp retired to Florida. Neal Adams, who worked often in the DC bullpen during that time and got to know Schnapp well, remembered feeling that if Schnapp stopped working and went to Florida, he'd die.

He was right. Ira Schnapp—the man who refined the Superman logo, the Coca-Cola of comic book logos—designed the DC "bullet" logo and the Comics Code stamp—one of the greatest hand-letterers of the 20th century—died in Florida in July, 1969, at the age of 76.

For decades since his death, Schnapp's work and achievements were largely unknown and forgotten.

I remember hearing his name here and there over the years, but it really wasn't until the comic historian and creator of the comics history site ***Dial B for Blog,*** who goes by the pseudonym Robby Reed (named, like the site itself, for the owner of the titular dial of the fondly-remembered DC Silver Age title, ***Dial H for Hero),*** did a massive 10-part series of articles on the great DC letterer in 2006, did Schnapp's legend become more widely known and acknowledged.

I credit Robby and his seminal ***Dial B*** Schnapp series in the giant (14-feet long) blowup of the Superman logo (that carries the ironic subhead, "The Complete Story!") in my Schnapp exhibit at the Type Directors Club for igniting my always-there Schnapp admiration and influence in my own work that's resulted, years later, in this exhibition.

IRA SCHNAPP LIVES!!!

The Type Directors Club of NY Schnapp event page:
https://www.tdc.org/event/the-super-type-of-iraschnapp/

Register for Arlen's May 14th Schnapp lecture online:
http://www.eventbrite.com/e/the-super-type-ofira-schnapp-tickets-16397918616

The Type Directors Club Schnapp exhibition is produced and sponsored by A to A Studio Solutions (www.a2a.com)

ARLEN SCHUMER is an award-winning comic book-style illustrator for the advertising and editorial markets, a member of The Society of Illustrators and a recognized expert on American popular culture—ABC-TV's ***2020*** called him "one of the country's preeminent authorities on comics and culture" after interviewing him in 2010 (http://youtu.be/_e634FDTBaI), and ***Comic Book Artist*** magazine called "one of the more articulate and enthusiastic advocates of comic book art in America"; the original edition of his comic book art history book ***The Silver Age of Comic Book Art*** won the Independent Book Publishers Award for Best Popular Culture Book of 2003. His other books are ***Visions from The Twilight Zone*** and ***The Neal Adams Sketchbook.*** www.arlenschumer.com

HEY MA! WHAT'S AN APA?

By Sam Gafford

An APA (short for Amateur Press Association) is a group of similar minded people who individually produce pages or zines that are then distributed to all the members of the group. It was one of the earliest methods of communication among printers and publishers and was later adapted by many fan groups.

The first APAs were formed by groups of amateur printers. The earliest to become more than a small informal group of friends was the National Amateur Press Association (NAPA) founded February 19, 1876 by Evan Reed Riale and nine other members in Philadelphia, Pennsylvania.

The first British APA was the British Amateur Press Association founded in 1890. The second United States APA was the United Amateur Press Association (UAPA) and was founded in 1895 by a group of teenagers including William H. Greenfield (aged 14) and Charles W. Heins (aged 17). This became a confederation of small amateur publishers which split into two organizations known interchangeably as UAP and UAAPA. The American Amateur Press Association (AAPA) was formed in 1936 by an secession from what was then called UAPAA.

The first science fiction APA was the Fantasy Amateur Press Association (FAPA) formed by a group of science fiction fans in 1937. SAPS, the Spectator Amateur Press Society, started in the 1940s, as did VAPA, The Vanguard Amateur Press Association.

The first comics APA was started by Jerry Bails in 1964 in the United States. Called CAPA-alpha (sometimes abbreviated to K-a), it still exists today with a present limit of 40 members and a group of waitlisters. It has become the archetype for most subsequent comics APAs. Its members have included Dwight Decker, Mark Evanier, Carl Gafford, Fred Patten, Richard and Wendy Pini, Roy Thomas and Don and Maggie Thompson. Michael Barrier's famed animation fanzine Funnyworld started as a CAPA-alpha contribution. Decker and Gafford were also founding members of the fanzine coop, the BPP, which would later morph into the United Fanzine Organization.

The complete CAPA-Alpha (K-a) #90 mailing

The first European comics APA was called PAPA and was founded by a group of comics fans in 1977. It was soon renamed BAPA (for "British APA").

During their heyday in the 1960s and 70's, there were hundreds of APAs catering to all types of interests. It provided a means for writers and artists to not only talk about their interests but to also practice their skills before becoming professionals. Many would still retain their APA memberships even after reaching professional status.

There were many different APAs with some being very general while others were quite specific. They have been SF APAs, Sherlock Holmes APAs, Dr. Who APAs, Monty Python APAs, Comic Book APAs, DC Comic APAs, Marvel Comics APAs, Edgar Rice Burroughs APAs and so on and so forth. At one point, you were practically guaranteed to be able to find an APA to suit your taste or interests.

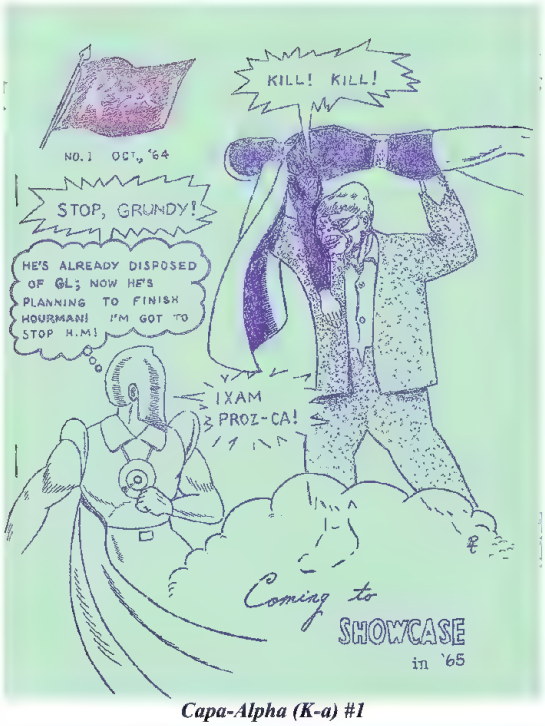
Every APA is unique but most conform to generally accepted practices in terms of how they operate. Each member is required to produce a certain amount of pages per year as a requirement of membership (minac). Depending on the group, the member either has to make several copies of their zine or send a copy to the group's Central Mailer or CM and, if they have funds in their account or send money to cover it, the CM will make the required copies of the member's zine thus saving the member shipping costs. This puts a lot more responsibility on the shoulders of the CM though and many do not take on this extra copying.

Traditional APAs operate on the following model:

ZOO-APA has A, B, C, D and E as members and F is the Central Mailer. As needed, members A-E produce their own zine for inclusion in the APA's next distribution or mailing. Because there are six members of ZOO-APA, A-E must provide at least six copies of their zine to F, the Central Mailer. (Many APA's stock pile old mailings for either historical reasons or to sell to prospective new members

so, in this instance, more than six copies might be required but that is a matter decided by the membership.)

Member 'F' receives six copies of each zine from members A-E (which would be a total of 30 zines because it is 6 copies times 5 members). Member 'F' then assembles the mailing which is a copy of each zine from members A-E as well as the APA newsletter which 'F' produces themselves and includes news and group information. So there are now at least six mailings that include five zines and one newsletter. To put it another way, one copy of the mailing will have the newsletter than A's zine, then B's zine, then C's zine, then D's zine and finally a copy of E's zine.



Capa-Alpha (K-a) #1

At this point, some Central Mailers sent out the mailing as it is with each loose zine being its own part of the mailing. Other CM's, with the help of a trusty industrial stapler, will bunch all of the zines together and staple them into a book. Generally, this choice is left up to the group to decide. Having been in APAs that have done both, it is usually better to have the mailing stapled together because they are easier to store and keep track of then a bunch of loose zines. However, individuals being the way they are, some members may produce their zines on irregular sized paper or with specific handouts or posters, etc.

Although every APA has a general topic or theme, member-zines often go in whatever direction the member wishes to go. Many people include essays, fiction, comics, reviews or whatever comes to mind. One of the most popular parts of a memberzine is the section called Mailing Comments (MC). Here members comment on a previous Mailing and is very often the first section that members read. This practice of zipping through the MCs to find comments directed to you is known as egoscanning.

After receiving all of the contributions for that particular period (bi-monthly, quarterly or irregular), the CM puts together the group's bulletin or newsletter. The bulletin is produced by the CM and contains financial information, table of contents of the mailing as well as group news.

Many APAs that have members near the CM have 'mailing parties' where people gather to help put together the mailing and just enjoy each other's company. Obviously, not all APAs can enjoy this luxury as many have members spread out across the globe.

The CM is the most important member of the APA. They are in charge of the group's bookkeeping (such as keeping strict records of who owes pages or funds), chase members who are delinquent with pages or money, and keep track of any APA news or information. Hopefully, the CM will also actively promote the APA and seek out new members. Because of the many duties the CM must perform, some APA's give the CM an exemption from having to complete their minac while in office.

In general, most APAs are democratic with the office of the CM changing from year to year. Every year, the group holds elections with the current CM either running for re-election or new members looking to take the job. In many cases, an Assistant CM is also appointed in the event that the CM cannot perform their duties.

Also, many APAs have constitutions which can sometimes be changed or modified. Members of such APAs can propose amendments to the group's constitutions which are then put to a vote with the majority ruling. Other duties of the CM can include spearheading group projects or advertising the group in various outlets.

In order to control costs and group size, many APAs have membership limits. Candidates for an APA that has a full membership are placed on waiting-lists and offered memberships when available in order of their applications. While on the waiting-lists, some APAs allow the applicants to submit pages or zines but they cannot vote on APA business or propose amendments. Some APAs have even been started by people on waiting lists for another APA.

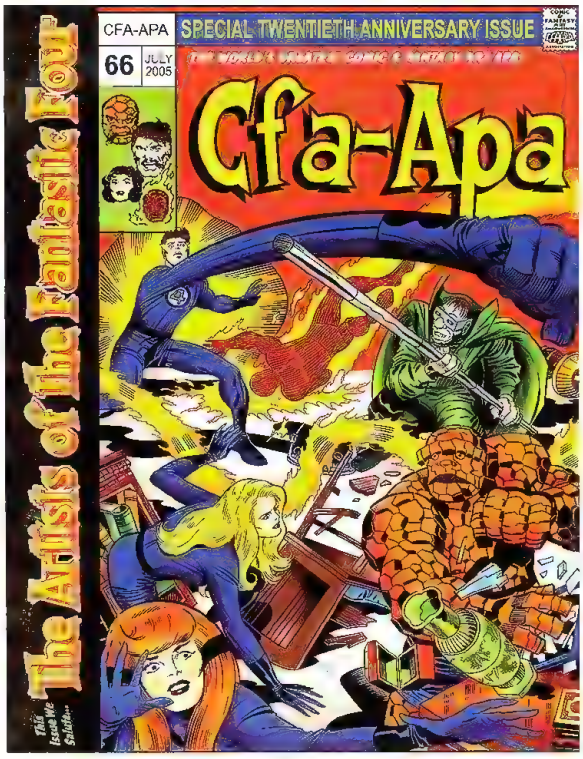
In many cases, APAs include people who have been members for years and sometimes since the founding of the APA itself. These APAs can sometimes take years being offered membership.

Sadly, APA's are not as popular as they once were. Some APAs still hold on against the technological tide and embrace the old ways of producing printed zines. To them, there is no greater thrill than the arrival of that package containing the newest mailing. The countless hours spent pouring over the various zines are more valuable to them then the latest ravings in a chat room.

In recent years, some APA's have worked to integrate themselves into the digital age. Faced with the high costs of shipping and even photocopying, there are APA's that offer a PDF alternative to their members. A few APAs exist only in this format, leaving it to the member to decide

if they want to print out the mailing or store it on their computers.

Because of this, many members who might hesitate at producing material can now become as expressive or long-winded as they like. The use of desktop publishing software enables them to create zines that are graphic and photo intensive where, under previous printing limitations, they might not be able to do. In general, APAs that include a digital version combine all of the member-zines into one publication rather than send out dozens of individual files containing zines. For many old time APA enthusiasts, this flies against the tradition of APAs especially those founded by one time printers.



CFA-APA #66

One of APA's strongest qualities is also one of its greatest weaknesses. APAs allow for open and free communication between the members and are really a great place to talk about the things you love and are passionate about. (One time, when I had access to free copying and postage rates weren't so exorbitant, I produced a zine that was over 100 pages for PHOENIX-APA which was an APA about the comics in general but really anything fannish was fair game. It was great to produce that zine but I could never do that today because of the high costs.) The dialogue back and forth between members is what keeps an APA alive and dynamic . . . but it is dated. In today's fast paced digital culture, communication occurs instantaneously. You post a comment on Facebook and, within minutes, you could have over 100 replies. More if it's a cat picture.

Because of this, there are less and less people joining APAs and many of the dedicated members are passing away. Within about 20 years, I could see APAs no longer existing in their printed format. What shape they will take has yet to be determined.

Todd Schoonover, CM of APA-LSH (an APA devoted to the LEGION OF SUPER-HEROES comic) talks about some of the challenges facing APAs today:

> *We have lost members over the years due to people leaving for the immediacy of the interwebs, or cost involved. Many of us prefer the feel of paper, and the ability to take it anywhere. Others see value in going digital to allow more color and less expense.*
>
> *The challenge all APAs face is finding new members. We have been able to get back former members but haven't attracted new ones lately.*

When a member of an APA leaves or suddenly stops contributing, it is known as 'gafiating'. This can happen for many reasons from losing interest to financial or family pressures. Another aspect of this is reflected in the difficulty in finding members willing to become a CM. Schoonover, a member of 3 APAs, states that this is a common problem among APAs because of the amount of time and work a CM is expected to devote to the group. But, Schoonover states, "someone eventually steps up and volunteers."

APA-LSH, a print APA, is just finishing its 23rd year and recently published its 138th issue. At one time they had a full roster of 50 members and 10+ waitlisters. Today, they have 14 members and are representative of the progressive membership attrition since the 90s. Todd Schoonover can be reached at toddschoonover@yahoo.com for details about the APA and how to join.

It is difficult to find out what APAs still exist today. A Google search will turn up some of the more historic ones like NAPA and UAPA. Some, like Capa-Alpha, have Facebook pages where members can bridge the time between mailings and also attract new members. Others, however, still end up flying under the radar such as the EOD APA which is dedicated to the life and work of H.P. Lovecraft but does not have a webpage or FB group. From 1988-1998, Eric Watts published THE NEW MOON DIRECTORY which listed and updated information for active APAs. Sadly, it has been many years since the last issue of THE NEW MOON DIRECTORY and it is sorely missed. Perhaps someone reading this article will decide to create a new listing for APAs and, if they do, I will be the first one to buy a copy!

Welcome back to Fanzine Corner! This month we have part 2 of our Squa Tront index and the visual identification guide for the different Squa Tront editions. Let's dive right in.

Squa Tront #1 had at least 2 versions a 1st and 2nd print, and according to Weist's Comic Art Guide, there was also a version of the first print with a white title banner. The 1st print was "side stapled" where the staples were punched down from the top about a half inch in from the spine. The 2nd print was the more standard saddle-stitched through the spine.

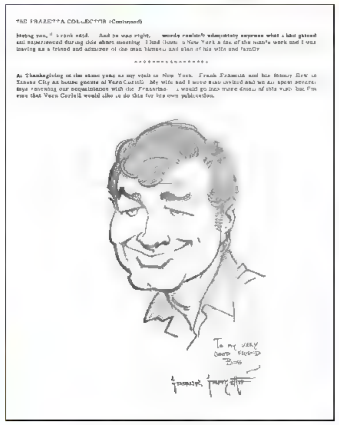
Squa Tront #1, 1st print

Squa Tront #1, 2nd print

Squa Tront #2 has 2 versions, a 1st print with a .75 cent cover price and a 2nd print with no cover price.

Squa Tront #3 has 2 printings. To identify the first print, go to the page about 2/3 through the issue with the Bob Barrett caricature portrait by Frank Frazetta and if there is text (which is the concluding bit of an article) then it is a 1st print. Also the logo bleeds through on the first prints and is a darker yellow in color.

Squa Tront #4 has 2 printings, but there is some debate as to whether it is possible to tell them apart. According to Weist's Comic Art Guide, the 2nd printing has a "more glossy" looking cover where the 1st print is "more of a matte" cover, but in looking at many examples, the difference may not really exist enough to define. Some issues do appear slightly more glossy than others, but as they are 40+ years old at this point, it is difficult to say if that is just a matter of age and wear dulling some issues or if there really are glossy vs. matte covers out there.



Squa Tront #3, 1st print

Squa Tront #3, 2nd print
(Logo does not bleed through)

Reported Fanzine Sales Part 2

Fantagor #1 (1st print) VF $200, ***Fantasy Comics #2*** G/VG $25, ***Foom #20*** VF $10, ***Harbinger #2*** VG $10, ***Hail Hydra #1*** VF $100, ***Hero #2*** VG $150, ***Incognito #3*** VG $565, ***Jeddak #1-3,5-7*** lot VG $822, ***Kapa-Alpha #54*** VG $55, ***Komik Heroes of the Future #5*** VG $500, ***The Komix #2*** VF+ $46, ***The Legion Outpost #7*** Fine $90, ***Marvelmania #4*** VF/NM $50, ***#5*** VF/NM $50, ***MM Catalog #2*** VF $25, ***Marvel Mirror #5*** Fine $20, ***Masquerader #2*** VG $52, ***#3*** VG $102, ***Men of Mystery #1*** VG-F $90, ***#2*** Fine $171, ***#3*** VF $305, ***Paragon Illustrated #1*** F/VF $40, ***Popular Heroes Illustrated #2*** Fine $161, ***Qua Brot*** VF/NM $20, ***Ragnarok #2*** Fine $38, ***Rocket's Blast Comic Collector #29*** VG/F $100, ***#33*** Fine $46, ***RBCC Annual #1*** VG+ $43, ***RBCC Special #1*** VG $58, ***#2*** VG $46, ***#5*** VG-F $35, ***Seraphim #5*** Fine $40, ***Slam Bang #33*** $VG $35, ***Skybird #2*** VG $76, ***Spa Fon #4*** VG $27, ***#5*** VF/NM $39, ***Squa Tront #1*** (2nd print) VF $61, ***#2*** (2nd print) VG-F $32, ***#5*** NM $25, ***#11*** VF/NM $30, $50, ***Super Adventures #1*** VF $510, ***#2*** F/VF $162, VF $250, ***#3*** F/VF $520, ***#9*** VG $60, ***Voice of Comicdom #13*** VG/F $70, ***Witzend #6*** VF- $50, ***Yancy Street Journal #3*** Fine $416, ***#4*** VG/F $84, ***#7*** Fine $110, ***Ymir #1*** VG $111, ***#2*** Fine $666, ***Xero #5*** VG $51, ***#7*** VG $31, ***#9*** G $40

Squa Tront #9

1983
Cover Price: $11.95
Squarebound
Publisher Emeritus: Jerry Weist
Editor and Publisher: John Benson
Associate Editor: Bill Peckmann
Staff: Roger HIll, Bill Pearson

Front Cover: Johnny Craig
Back Cover: Al Feldstein

Contents

"*More Surprised Than Anybody...An Interview with Al Feldstein*" by John Benson (7 pages)
- **Illustrations:** Al Feldstein

"*Our Boys...Alone With Marilyn Monroe*" (3 pages)
Gag posters of the EC staff with a cutout standup of Marilyn.

"*The E.C. Fanzines Part 5: A Legend In Its Time*" (8 pages)
by Ron Parker
An In-depth history of *Hoo-Hah!* fanzine.

"*The Camera Party*" by John Benson (5 pages)
Detailed look at the poster drawn by the staff as thanks for the Christmas gifts Bill gave them in 1952.

"*Early Wood*" by John Benson (8 pages)
Wood art from his early years before he was in comics.

"*The EC Writers*" by John Benson (3 pages)
Biography and short index of several EC writers.

"*Carl Wessler: An EC Writer Revealed*" (2 pages)
by John Benson
Biography of Carl Wessler.

"*The Wessler Stories*" by John Benson (3 pages)
Index of Carl Wessler's EC stories.

"*Shortchanged*" (3 pages)
- **Writer:** Carl Wessler
- **Illustrations:** Johnny Craig

Full script of this story with a few illustrations.

"*Cover Ideas From The Wood File*" (6 pages)
Several cover roughs of Wally Wood done for Victor Fox's Star Presentation comics.

"*The Secret EC Line*" (3 pages)
The gag posters for the 1950 Christmas party.

Letters (7 pages)
Includes In Memoriam pieces for Wally Wood and Reed Crandall. A one-page Christmas message to M.C. Gaines drawn by Irwin Hasen in 1941. A page of a Wood story he made a photostat of before inking. One page of Johnny Craig character ideas. A 1 page sample that Joe Orlando used to get his job at EC.

"*A Conversation With Harvey Kurtzman and Bill Elder*" (13 pages)
by John Benson

"*A Rogues Gallery* " (2 pages)
Reproduction of several 4x5 portraits Marie Severin asked the staff to do of themselves that she hung on her office walls.

"*A Conversation With Harvey Kurtzman and Bill Gaines*"
by John Benson (11 pages)

"Paul, The Horror Comics, and Dr. Wertham " (6 pages)
by Paul Warshaw
Reprint of an article from *Commentary*, June 1954.

Squa Tront #10

2002
Cover Price: $7.95
Squarebound
Publisher Emeritus: Jerry Weist
Publishers: Gary Groth and Kim Thompson (Fantagraphics)
Editor: John Benson
Art Director: Greg Sadowski
Staff: Roger HIll, Grant Geissman

Front Cover: Al Feldstein (Weird Fantasy #11 Revisited)
Back Cover: Harvey Kurtzman

Contents

"*Newcon Panel 1978*" by John Benson (4 pages)
Convention panel transcript of Wally Wood, Bernard Krigstein and Harvey Kurtzman.

"*The E.C. Fanzines Part 6: An Idiotic Fanzine*" (1 pages)
by John Benson
Overview of *EC Scoop* fanzine.

"*An Interview With Al Feldstein*" by Roger Hill (8 pages)
- **Art:** Roy Krenkel

Letters (5 pages)

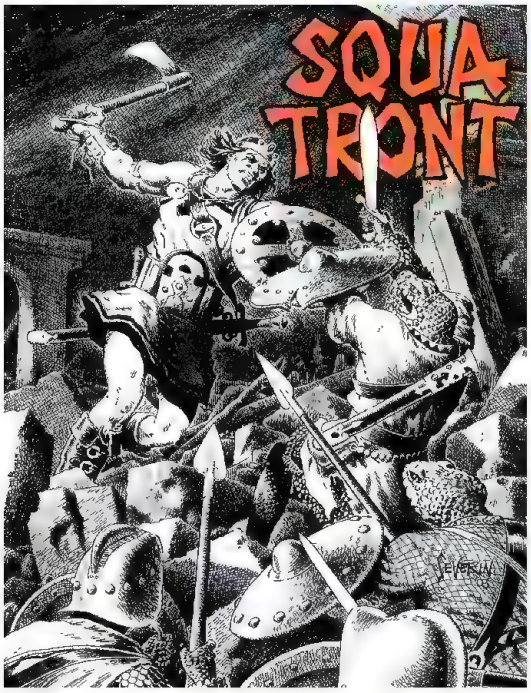
"*EC At San Diego*" (1 page)
Photo gallery of EC artists at the 2000 San Diego Comic Con.

"*Found! An EC Science Fiction Page*" (2 pages)
by Grant Geissman
Original page from the "*You, Rocket!*" story that was rejected by the comics code and was altered when printed.

"*A Conversation With Harvey Kurtzman and...Arnold Roth and Al Jaffee*" by John Benson (15 pages)

"*Arnold Roth: A Personal Reminiscence*" (2 pages)
by John Benson

"*The Best of Image*" by John Benson (10 pages)
History and reprints of several articles from Image fanzine. Articles reprinted: "*Another Visit with Harvey Kurtzman*", "*Comic Art and The Spirit As Seen By H. Kurtz.*", "*On Me In New York And At Help And The People I Met And All*", "*The Compleat Arnold Roth Story*", "*A Roth Checklist*", "*The Third Issue of Trump*", "*An Interview With Jim Warren*"



Squa Tront #11

Spring 2005
Cover Price: $10.95
Squarebound
Publisher Emeritus: Jerry Weist
Publishers: Gary Groth and Kim Thompson (Fantagraphics)
Editor: John Benson
Art Director: Greg Sadowski
Staff: Roger Hill, Jim Vadeboncoeur Jr., John Garcia, Mitchell Lee

Front and Back Covers: John Severin

Contents
"*John Severin - The Long Distance Runner*"
by John Benson (4 pages)
A look at John Severin's longevity in comics after EC.

"*An Interview with Colin Dawkins*" by John Benson (5 pages)

"*The Lost Ghost Bear Pages*" by Roger Hill (5 pages)
Discovery of an unpublished western story by Roy Krenkel.

"*All In A Day's Work*" by John Garcia (3 pages)
Overview of John Severin's work at various comic companies.

"*The E.C. Fanzines Part 7: I Was A Teen-Age Squatront Editor*"
by Mike Britt (6 pages)
History of the original *Squatront* fanzine.

"*The EC French Connection*" by Jacques Dutrey (4 pages)
Account of some French children's books Harvey Kurtzman did.

"*Jerry De Fuccio - A Personal Reminiscence*"
by Jacques Dutrey (3 pages)

Letters (4 pages)

"*The Early Years - An Interview With John Severin*"
by Jim Vadeboncoeur Jr. (14 pages)

"*John Severin Checklist*"
by Jim Vadeboncoeur Jr. and Mitchell Lee, et al (15 pages)

Squa Tront #12

Summer 2007
Cover Price: $9.95
Squarebound
Publisher Emeritus: Jerry Weist
Publishers: Gary Groth and Kim Thompson (Fantagraphics)
Editor: John Benson
Associate Editors: Bill Spicer, Grant Geissman
Art Director: Greg Sadowski
Staff: Roger Hill, Jim Vadeboncoeur Jr.

Front Cover: Johnny Craig
Back Cover: Harvey Kurtzman

Contents
"*Interview with Jack Kamen*" by Ed Spiegel (15 pages)

"*The Harwyn Encyclopedia*" by Roger Hill (4 pages)
A look at Jack Kamen's time as editor of *The Harwyn Encyclopedia* and contributions of EC artists.

"*Tracking Down The Kamen Chameleons & Other Elusive Shop Artists*"
by Jim Vadeboncoeur Jr. and Hames Ware (2 pages)

"*Larry Siegel Talks About Harvey Kurtzman*"
by Grant Geissman (7 pages)

Letters (7 pages)

"*A Conversation with Harvey Kurtzman & Harry Chester*"
by John Benson (11 pages)

"*An Apology!*" by John Benson (2 pages)
Article on the infamous "Apology!" letter from Bill Gaines sent to the wholesalers that angered them so much they nearly stopped carrying EC comics.

"*Interview with Lyle Stuart*" by Bill Spicer (7 pages)

"*The Rarest EC Publication!*" by John Benson (9 pages)
Article with reprints of *The Profit*, an EC newsletter written by Lyle Stuart when he was the business manager at EC.

Squa Tront #13

Spring 2012
Cover Price: $9.99
Squarebound
Publisher Emeritus: Jerry Weist
Publishers: Gary Groth and Kim Thompson (Fantagraphics)
Associate Publisher: Eric Reynolds
Editor: John Benson
Art Director: Paul Baresh
Associate Editors: Roger HIll, Grant Geissman

Front Cover: Harvey Kurtzman
Back Cover: Jack Davis
Inside Front Cover: Johnny Craig
Inside Back Cover: Jack Davis

Contents
"*Basil Wolverton - Revealed and Restored*"
by Roger Hill (5 pages)
Reconstruction of Basil's original cover to *Mad* #11.

"*Vintage Picture Postcards*"
by John Benson (2 pages)

Letters (6 pages)

"*The Last Howard Nostrand Interview*"
by John Benson (2 pages)

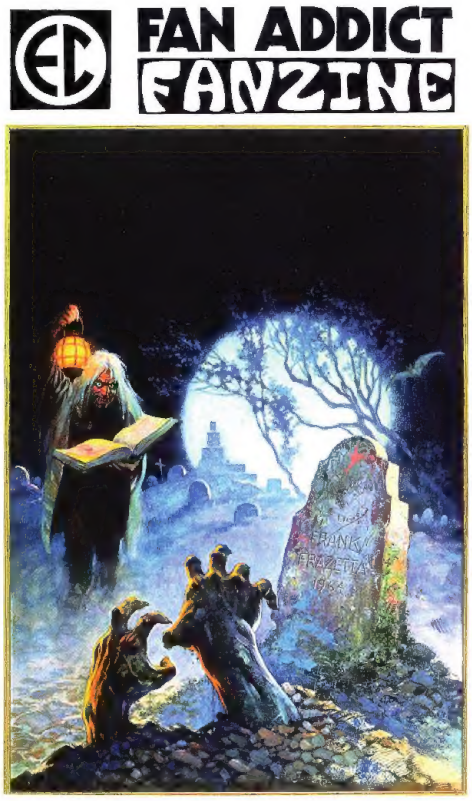
"*Special Section: Flip 3*"
Reconstruction of the unpublished *Flip* #3.

"*Warren Kremer on Flip 3*" and
"*Harvey Kurtzman on Howard Nostrand*"
by John Benson (1 pages)

"*Chapter Presidents*" by John Benson (1 Page)
EC Fan-Addict Club memorabilia.

"*Which Came First?*" by John Benson (1 Page)
An examination of the on-shelf display life and how it affects the presumed order of publication of the EC comics.

"*Boondocker*" by John Benson (11 Pages)
Reprints of a strip Jack Davis did for Navy News while he was in the service during World War 2.



EC Fan-Addict Fanzine Special Edition

2000
Cover Price: None
Saddle-Stitched
Editor and Publisher: Roger Hill

Front and Back Cover: Frank Frazetta

Contents
"*The EC Story*" by Roger Hill (9 pages)
In-depth history of EC comics.

"*EC Personality Comments*" by Roger Hill (21 pages)
Comments and anecdotes from EC artists about other EC artists.

EC Fan-Addict Fanzine #1

July 2004
Cover Price: None
Saddle-Stitched
Editor and Publisher: Roger Hill

Front Cover: Graham Ingels
Back Cover: Wally Wood
Inside Front Cover: Roy G. Krenkel
Preliminary art from Sept. 1953 featuring Frazetta, Williamson and Torres as models for the piece.

Contents
"The Woody Welcome Girl" (1 page)
Unpublished pin-up of a space girl by Wally Wood.

Editorial (2 pages)

"*The Wally Wood Scholarship Fund*" by Roger Hill (4 pages)
Announcement and information on the scholarship program.

"*The HooHah! Interview with Ron Parker*" by Roger Hill (11 pages)

"*The Horrible Comics Story Behind The Horror Story Comic Books!*" by Roger Hill (15 pages)
Overview of the *Mad Magazine* imitator *Lunatickle* followed by a comic strip version of the senate hearings against EC.

"*In Search Of: Graham Ingels*" by Roger Hill (5 pages)
Interview with Laurie Snow Hein who studied under Ingels.

"*The Rarest EC Of Them All!*" by Roger Hill (4 pages)
A look at some of the rarest EC comics.

"*The First EC Convention?*" by Roger Hill (10 pages)
History of James Taurasi, who created one of the earliest fanzines and helped organize some of the early scifi conventions.

"*EC News and Reviews*" by Roger Hill (4 pages)

EC Fan-Addict Fanzine #2

December 2012
Cover Price: None
Saddle-Stitched
Editor and Publisher: Roger Hill

Front Cover: Frank Frazetta
Original cover art for *Tales of the Incredible*.
Back Cover: Wally Wood
Uncensored version of *The Snowmen* cover.
Inside Front Cover: Sid Check
Unfinished cover art for an issue of *Boy Comics*.
Inside Back Cover: Al Williamson

Contents
Editorial (2 pages)

"*EC Fan Addictical Feedback*" (3 pages)
Letters page.

"*The Birth of a Legend!*" by Robert Barrett (14 pages)
A look into the early life of Frank Frazetta.

"*Checking in with Sid Check*" by Roger Hill (32 pages)
An in-depth look at "the lost EC artist". Contains many pencil, preliminary, and unpublished art.

"*EC 3-D: Interview with Al Feldstein*" by Roger Hill (10 pages)
Insight into the 3-D EC comics.

"*The Savage World of Buster Crabbe*" by Roger Hill (7 pages)
History of the Lev Gleason comic which featured the Fleagle artists from EC.

Dale's Comic Fanzine Price Guide 2015 Second Edition

Price Guide
2015
Modern Fanzine Explosion!
The only comprehensive price and information guide to comic fanzines and comic related publications
by Robin Dale

Price Guide
2015
Modern Fanzine Explosion!
The only comprehensive price and information guide to comic fanzines and comic related publications
by Robin Dale

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Hardcover + FREE Softcover set
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After 3 years, it's back! A big, new fully revised 2nd Edition of Dale's Comic Fanzine Price Guide, the first and only comprehensive price and information guide for comic fanzines and comic related publications!

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